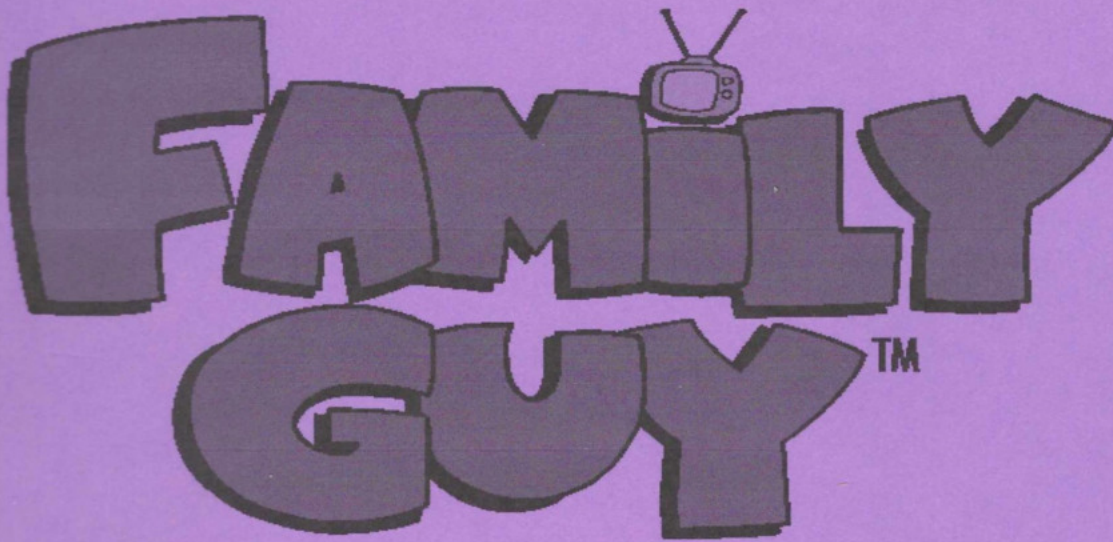


PRODUCTION #CACX16

"Paternormal Activity"



FAMILY GUY

"Paternormal Activity"

Production #CACX16

Written by

Chris Sheridan

Directed by

Greg Colton

Created by

Seth MacFarlane

Executive Producers

Richard Appel
Steve Callaghan
Seth MacFarlane
Danny Smith
Kara Vallow

ANIMATIC DRAFT (SALMON)*
July 11, 2014

ANIMATIC DRAFT (BUFF)
July 11, 2014

©2014 Twentieth Century Fox Film Corporation. All Rights Reserved.
No portion of this script may be performed, published, reproduced,
sold, or distributed by any means, or quoted or published in any
medium, including on any website, without prior written consent of
Twentieth Century Fox Film Corporation. Disposal of the script copy
does not alter any of the restrictions set forth above.

"PETERNORMAL ACTIVITY"

CAST LIST FOR #CACX16:

PETER GRIFFIN/GIANT RABID HOUSECAT.....	SETH MACFARLANE
LOIS GRIFFIN.....	ALEX BORSTEIN
CHRIS GRIFFIN.....	SETH GREEN
MEG GRIFFIN.....	MILA KUNIS
STEWIE GRIFFIN.....	SETH MACFARLANE
BRIAN GRIFFIN.....	SETH MACFARLANE
CLEVELAND BROWN.....	MIKE HENRY
AGENT #1.....	CHRIS SHERIDAN
AGENT #2.....	JOHN VIENER
ALBERT.....	DANNY SMITH
ANNOUNCER.....	JOHN VIENER
BARISTA.....	TBD
BRUCE.....	MIKE HENRY
CAPTAIN HOOK.....	DANNY SMITH
CARY GRANT.....	SETH MACFARLANE
CAT BURGLAR.....	CHRIS SHERIDAN
DEBORAH KERR.....	ALEX BORSTEIN
INMATE.....	FRED TATSCIORE
JOE.....	PATRICK WARBURTON
JOHN COUGAR MELLENCAMP.....	TBD
JOHN GOODMAN.....	JEFF BERGMAN
JOHNNY WIND CHIMES.....	FRED TATASCIORÉ
MAN AT PODIUM.....	FRED TATASCIORÉ
MANIAC POPE.....	RALPH GARMAN
MAYOR WEST.....	ADAM WEST
PIRATE #1.....	JOHN VIENER
PIRATE #2.....	RALPH GARMAN
QUAGMIRE.....	SETH MACFARLANE
SPIDER #1.....	DANNY SMITH
SPIDER #2.....	SETH GREEN
TOM TUCKER.....	SETH MACFARLANE
TOURIST GIRL.....	EMILY OSMENT
TOURIST GUY.....	SETH GREEN
USHER.....	STEVE CALLAGHAN
VOICE/DELIVERY GUY.....	MIKE HENRY
WOMAN.....	ALEX BORSTEIN
YOUNG WOMAN.....	RACHAEL MACFARLANE

ACT ONE

EXT./ESTAB. QUAHOG CINEMA - DAY

The marquee reads, "Maniac Pope 2 - Thou Shalt Not Live".

INT. QUAHOG CINEMA - SAME

PETER, JOE, QUAGMIRE, and CLEVELAND walk into the theater carrying sodas and buckets of popcorn.

1 PETER

Aw, man, I've been dyin' to see
"Maniac Pope 2". The first one was
awesome.

2 CLEVELAND

Is this one of those theaters where
they bring your beef stew right to
your seat?

3 QUAGMIRE

What? That's not a thing.

4 CLEVELAND

Sure is. Don't get mad at me 'cause
you don't know nothing fancy.

The guys take their seats.

5 JOE

I heard this movie is super scary, so
I double diap'ed.

6 PETER

As did I.

7 QUAGMIRE

Well, I just hope it's better than
that last "Bourne" movie where they
couldn't get Matt Damon.

INT. CIA HEADQUARTERS - DAY (CUTAWAY)

A GROUP OF AGENTS stands before a bank of monitors, one of which has a picture of MATT DAMON as Jason Bourne.

8 AGENT #1

We're facing a biochemical attack of untold proportions. Unfortunately, Jason Bourne is not available.

9 AGENT #2

Who have we got?

10 AGENT #1

We have the sixth-billed guy from "The Avengers". The arrow guy who frowns a lot.

11 AGENT #2

Uh, okay. Does he look like Bourne?

12 AGENT #1

Yeah, yeah. (THEN, ADMITTING) He sort of looks like a young Popeye.

13 AGENT #2

Well, sounds like he's the right guy for this.

14 AGENT #1

(NONCOMMITTAL) Yeah... yeah.

EXT./ESTAB. QUAHOG CINEMA - LATER

INT. QUAHOG CINEMA - SAME

The guys sit in the seats, watching the movie.

EXT. GARDENS OF VATICAN CITY - DAY (ON MOVIE SCREEN)

In **LETTERBOX FORMAT**, we see a TOURIST COUPLE walking through the Gardens. A MITRE, the pointy Papal hat worn by the Pope, pops up behind a bush.

15 TOURIST GUY

I feel like I'm being watched.

16 TOURIST GIRL

Of course you are, silly. The Lord is
always watching us.

The Papal hat moves through the bushes like a shark's fin.
Tense, "Jaws"-like music plays on a church organ. Suddenly,
MANIAC POPE pops up and **stabs** the Tourist Guy with a large
sword.

17 MANIAC POPE

May the sword be with you!

He **stabs** the Tourist Girl.

18 MANIAC POPE (CONT'D)

And also with you!

Maniac Pope **jumps** back into the bushes.

INT. QUAHOG CINEMA - DAY (BACK TO SCENE)

19 PETER

Jeez, this movie sucks.

20 QUAGMIRE

I know, it's terrible.

An USHER approaches.

21 USHER

(SOTTO) Excuse me, who had the
stroganoff with the roasted potatoes?

22 CLEVELAND (O.S.)

Right here.

INT. PAPAL DRAWING ROOM - DAY (ON MOVIE SCREEN)

Maniac Pope stands with a YOUNG WOMAN.

23 YOUNG WOMAN

Thank you for seeing me, Your
Excellency.

24 MANIAC POPE

Of course. What did you say your name was, my child?

25 YOUNG WOMAN

Lucy.

The Maniac Pope holds up a wooden cross, then swiftly pulls a knife from it and **stabs** Lucy in the stomach. Her eyes go wide.

26 MANIAC POPE

You've been Lucified.

Lucy **drops** to the ground, dead.

INT. QUAHOG CINEMA - LATER (BACK TO SCENE)

The movie ends, and the **lights come up**.

27 CLEVELAND

That was awful.

28 JOE

I know. They just redid all the same stuff from the first Maniac Pope.

29 PETER

Yeah, l-like in the first "Maniac Pope", he says to Bruce, "You've been Brucified" -- like, that's smart, right? That's a smart line. But he did the same thing twice in this movie -- once to Lucy and once earlier when he found that wild goose.

30 QUAGMIRE

It's just bad writing.

31 PETER

Yeah, I mean, we could write a better horror movie than that.

32 JOE

Really? You think we could?

33 PETER

Absolutely. I'm as creative as the
first spider to spin a web.

EXT. TREE - DAY (CUTAWAY)

THREE SPIDERS sit on a branch. One of them turns to the others.

34 SPIDER #1

Hey, you know how we always dreamed
about having a house that comes out of
our butts?

35 SPIDER #2

What?

ANGLE TO REVEAL a large spiderweb. The first spider points at it.

36 SPIDER #1

(PROUD) Eh? Yeah. Butt-house.

EXT./ESTAB. GRIFFINS' HOUSE - MORNING

INT. GRIFFINS' KITCHEN - SAME

CHRIS, STEWIE, and LOIS sit, eating breakfast. Stewie turns to RUPERT and stares at him for a beat.

37a STEWIE

(MIFFED) I found your cigarettes. *

That's all I'm gonna say. *

BRIAN enters, wearing black, horn-rimmed glasses.

38 BRIAN

Morning, everybody.

39 STEWIE

(RE: BRIAN) Annnd the crisis continues.

40 BRIAN

(RE: GLASSES) What, these? Come on,
last thing I want is attention. (THEN,
POMPOUS) It's just that when you've
read as many books as I have, it-- it
takes a toll, you know?

41 STEWIE

You sure it's not from watching too
much up-close porn on your phone?

Brian deliberately takes his glasses off for effect.

42 BRIAN

(FORCED CHUCKLE) You know, I wouldn't
be surprised if they have that now.

43 LOIS

Brian, what do you want for breakfast?

44 BRIAN

Uh, hold on.

Brian puts his glasses back on, then "contemplatively"
removes his glasses and sucks on the stem as he "thinks".

45 BRIAN (CONT'D)

What do I want?

46 STEWIE

You're so full of it. You don't need
those things.

47 BRIAN

Wait, who said that?

Brian puts his glasses back on and "recognizes" him.

48 BRIAN (CONT'D)

Oh, Stewie.

49 STEWIE

You are just horrible. You're even worse than people who take dumps in the shower.

INT. GRIFFINS' UPSTAIRS BATHROOM - DAY (CUTAWAY)

MEG is in the shower. She turns to the camera.

50 MEG

What? W-why are you cutting to me?

What did somebody say? Whatever they said I do, I don't do.

EXT./ESTAB. THE DRUNKEN CLAM - NIGHT

INT. THE DRUNKEN CLAM - SAME

Peter, Joe, Quagmire, and Cleveland sit in their booth. They all have notebooks in front of them.

51 JOE

Alright, I got a horror movie idea. It's called "Cereal Killer". A serial killer who only kills people who eat cereal.

52 QUAGMIRE

That sounds like you started with the title and worked backwards.

53 JOE

I did, that's good writing.

54 PETER

Wait, what if-- what if God is a serial killer? He lowers the average lifespan of humans to sixty-five... (SPOOKY) but there are many exceptions based on genetics and diet.

55 CLEVELAND

That's stupid. I ain't never heard of somebody lived to sixty-five.

56 QUAGMIRE

Look, you know, I think the problem is, this is a bar. We can't get inspired here. We have to go someplace scary, you know? To put us in the mood.

57 JOE

Good idea. What's the scariest place in Quahog?

58 CLEVELAND

Quahog proper or unincorporated Quahog?

59 QUAGMIRE

(TERSE, TO CLEVELAND) Yeah, we know, you used to clerk at the town hall.

60 JOE

I got it. The old Quahog Asylum.

61 PETER

What?! We can't go there. That place has been abandoned for years. And they say it's haunted by a ghost with a hook-hand!

62 CLEVELAND

That's right! He roams the property just, I dunno, hookin' things with his hook-hand.

63 QUAGMIRE

That's why it's the perfect place! If we want to write a scary movie, we need to do it somewhere scary!

64 CLEVELAND

Well, I guess we could try it. We have sorta just been spinning our wheels here. No offense, Joe.

65 PETER

(SIGHS) I guess Cleveland's right. So far, this has been a bigger waste of time than an acceptance speech at the Asperger's Awards.

INT. THEATER - NIGHT (CUTAWAY)

A MAN stands at a podium on a stage, holding an award. Behind him, a banner reads, "THE ASPYS".

66 MAN AT PODIUM

I'd like to thank everyone I've ever met, in the order that I met them, last name first, and if anyone interrupts me, I'll have to start over.

EXT./ESTAB. QUAHOG ASYLUM - NIGHT

Rain comes down, and there's an occasional bolt of lightning and clap of thunder. Peter's car drives through a gate at the bottom of a hill, with a huge old 18th-century brick hospital building perched on top. A broken sign on the fence reads, "Quahog Asylum for Lunatics and Menstruators".

INT. QUAHOG ASYLUM DAY ROOM - A LITTLE LATER

The day room has clearly been empty for decades -- it's very creepy: broken panes of glass in the large barred-up windows, chairs strewn about, etc. The guys enter and set up at a table.

67 CLEVELAND

This place is terrible.

68 QUAGMIRE

Are you kidding? It's the perfect
place to write a horror movie. *

69 PETER

Alright, well, I got an idea. Y'know,
I like them horror movies where you
got a couple of teenagers gettin' busy
in their car at Makeout Point, but
there's a killer on the loose...

DISSOLVE TO:

EXT. MAKEOUT POINT - NIGHT (HORROR MOVIE PARODY)

In **LETTERBOX FORMAT**, we see a lone car parked, overlooking
the twinkling lights of a small town.

INT. CAR - SAME (HORROR MOVIE PARODY, CONT'D)

Peter, in a letterman's jacket, makes out with Lois.

70 PETER

Hey Stacy, whaddya say we go all the
way tonight? And then I blam on the
sun visors.

71 LOIS

Is that all you ever think about? And
besides, Richie, aren't you worried
about what the man on the radio is
saying right now?

72 TOM TUCKER (V.O. - ON RADIO)

...Another dead teenage couple was found at Makeout Point, clawed beyond recognition.

*

73 LOIS

You see? There's a dangerous creature out there!

74 PETER

Oh, what, you mean the big, rabid, slobbery cat what's been scratchin' people to death? I don't believe it exists, Stacy. (THEN) Now help me get the right angle and lower the visor.

75 LOIS

Richie, did you hear that?

Peter **kisses** Lois' neck, but she is preoccupied.

76 PETER

Will you calm down? We're the only ones out he-- Aaa!

A GIANT, RABID HOUSECAT that looks like Peter (with foam streaming from its mouth) **pounces** on the hood of the car and **smashes** through the windshield.

77 LOIS

Oh my god!

78 GIANT RABID HOUSECAT

Rrrawwwr!

It begins **mauling** Peter and Lois.

INT. QUAHOG ASYLUM - NIGHT (BACK TO SCENE)

79 QUAGMIRE

Wait, you were the guy and the cat?

80 JOE

And what's with that visor stuff?

81 CLEVELAND

Did Richie achieve release?

82 PETER

Okay, of the three of you, Cleveland's
the only one who gets it.

83 QUAGMIRE

That's an awful idea.

84 CLEVELAND

Well, I got one. We should write one
of them zombie movies where a guy
wakes up in a comfortable cotton
hospital gown with the back open so
there's a nice breeze on your behind,
and he's like, "This ain't bad." But
then he notices the hospital's empty!

DISSOLVE TO:

INT. DESERTED HOSPITAL - DAY (HORROR MOVIE PARODY)

In **LETTERBOX FORMAT**, we see Cleveland, dressed only in a
hospital gown and looking disoriented, step out into the
empty and trashed hallway.

85 CLEVELAND

(TENTATIVELY CALLING) Nurse, I'm ready
for my sponge bath! (THEN, NOTICING)
Hmm... what happened to this place?
Everybody up and gone.

INT. ANOTHER CORRIDOR - MOMENTS LATER (HORROR MOVIE PARODY, CONT'D)

Cleveland turns the corner and finds more emptiness and destruction. He passes underneath a **flickering** overhead fluorescent light.

86 CLEVELAND

(LOOKS UP) Hm. That's annoying.

INT. CORRIDOR - MOMENTS LATER (HORROR MOVIE PARODY, CONT'D)

Cleveland now has a ladder set up under the light. He unscrews the casing with a screwdriver.

87 CLEVELAND

Maybe it's a loose filament.

He gets the casing off.

88 CLEVELAND (CONT'D)

Nope, that's a busted bulb.

INT. SUPPLY CLOSET - MOMENTS LATER (HORROR MOVIE PARODY, CONT'D)

Cleveland roots through the supply closet. He finds a box of fluorescent light rods.

89 CLEVELAND

These are all one-forty-fives. I need
a one-eighty.

INT. CORRIDOR - MOMENTS LATER (HORROR MOVIE PARODY, CONT'D)

Cleveland, back on the ladder, changes out the light bulb.

90 CLEVELAND

Well, now maybe I did need a one-forty-
five.

INT. SUPPLY CLOSET - MOMENTS LATER (HORROR MOVIE PARODY, CONT'D)

Cleveland pulls out another fluorescent light rod.

91 CLEVELAND

Here we go.

INT. CORRIDOR - MOMENTS LATER (HORROR MOVIE PARODY, CONT'D)

Cleveland, now back on the ladder again, snaps in the new light rod. The light **goes on** for a second, but then with a **pop**, goes out.

92 CLEVELAND

Dammit, I guess it's a wiring issue.

We hear a **terrifying music sting**.

INT. QUAHOG ASYLUM - DAY (BACK TO SCENE)

The guys look at one another, confused.

93 QUAGMIRE

That's it?

94 PETER

What the hell? When do the zombies show up?

95 CLEVELAND

That's the thing-- (OMINOUS) their shuttle was late!

96 QUAGMIRE

I-I don't know. I-I was thinking we'd write a movie where something that's not supposed to be scary becomes scary. Like an evil doll...

97 PETER

Yeah... or-- or like an evil bar of soap...

98 JOE

Peter, I don't think that's such a good--

99

PETER

Too late!

DISSOLVE TO:

INT. BATHROOM - NIGHT (HORROR MOVIE PARODY)

In **LETTERBOX FORMAT**, Cleveland sits in a bubble bath.

100 CLEVELAND

Oh yeah, that's nice. (THEN) Time to
wash my body with this harmless bar of
soap.

*

ANGLE ON the soap dish. As the soap sits there, we hear an
ominous musical sting.

INT. HALLWAY - NIGHT (HORROR MOVIE PARODY, CONT'D)

Peter approaches the bathroom door.

101 PETER

Hey, Ambassador Mumbasa, are you
enjoying that new soap I bought you
from that mysterious Chinese man whose
store was weirdly not there the next
day? (KNOCKS) Ambassador Mumbasa?

INT. BATHROOM - CONTINUOUS (HORROR MOVIE PARODY, CONT'D)

Peter opens the door. With a **horror movie sting**, we **REVEAL**
Cleveland dead in the bathtub, with the bar of soap wedged in
his open mouth.

102 PETER

Oh my god, Ambassador Mumbasa!

Peter turns to run. With a **horror movie sting**, we go **CLOSE ON**
the soap, which now sits on the floor in front of Peter. **CUT**
WIDE as Peter steps on the soap, falls backwards, and **bashes**
his head on the sink, **snapping** his neck at a right angle.

INT. STAIRWAY - CONTINUOUS (HORROR MOVIE PARODY, CONT'D)

Quagmire ascends the staircase.

103 QUAGMIRE

(CALLING UP) Ambassador Mumbasa?

Assistant Ambassador Armstrong?

Everything okay up there with the bath?

Quagmire opens the door, and a tidal wave of suds **knocks him down**. As he falls, he reaches for a towel bar, but ends up **ripping** it off the wall and flinging it in the air. It twirls like a baton, and then lands hard, **stabbing** him in the eye.

104 QUAGMIRE (CONT'D)

Aaaaaa!

INT. SMALL BEDROOM - NIGHT (HORROR MOVIE PARODY, CONT'D)

Joe lies on his back, asleep, beneath a painting of scantily-clad African women. Suddenly, his eyes open with a start. *

105 JOE

I wonder if everything's okay up at
the old embassy.

INT. QUAHOG ASYLUM DAY ROOM - NIGHT (BACK TO SCENE)

The guys look terrified by the story. They hear the **wind howling** outside, followed by a distant **door slam**.

106 QUAGMIRE

Alright, maybe coming here wasn't such
a great idea. Is anyone else getting
a little freaked out by all these
scary stories?

107 JOE

Yeah, even my spine is tingling!

108 PETER

(SCARED) Look, guys, I've seen enough
episodes of "American Horror Story" to
know it's a gay man's fever dream.

Now let's get outta here!

They rush for the door. Quagmire **tries to open it**, but it's
locked.

109 QUAGMIRE

Aw, dammit! It's locked!

110 JOE

Oh my god! Somebody must have locked
us in!

111 CLEVELAND

We're gonna die in here!

112 FEMALE SCREAM (O.S.)

AAAAAAAAAA!

They turn and see Peter looking at his phone.

113 PETER

Sorry, guys, somebody emailed me a
video of a sheep screaming.

ANGLE ON the phone. It's the **LIVE-ACTION YOUTUBE CLIP** of a **SHEEP**
screaming (**REFERENCE:** <http://www.youtube.com/watch?v=SIaFtAKnqBU>).

114 SHEEP

AAAAAAAAAA!

END OF ACT ONE

ACT TWO

EXT./ESTAB. QUAHOG ASYLUM - NIGHT

A horror movie setting with **thunder, lightning, and rain.**

INT. QUAHOG ASYLUM - SAME

Quagmire still tries to **shake** the door open to no avail. The guys continue to freak out.

115 CLEVELAND

It was him! It was the hook-handed
killer! He locked us in!

119 JOE

*

All the windows have bars on them.
(RE: NEARBY AIR DUCT) I think the only
way out of here is through this duct
system.

Peter enters from the other side of the room.

120 PETER

(WORRIED) Guys, do the words "Dead by
Dawn" scrawled in feces over there
mean we're in trouble?

121 QUAGMIRE

Did you do it?

122 PETER

I did.

123 QUAGMIRE

Then no.

EXT./ESTAB. COFFEE SHOP - NIGHT

INT. COFFEE SHOP - SAME

Stewie and Brian stand at the counter in the crowded coffee shop. Brian is still wearing his black, horn-rimmed glasses.

124 STEWIE

Still sticking with the glasses, huh?

125 BRIAN

What? (THEN, "REMEMBERING") Oh, right, right, I have glasses. They're such a part of me now, I-I forgot all about them.

A BARISTA holds up a cup.

126a BARISTA

I have a double foam latte for...

(READING OFF CUP) Professor Griffin?

127 BRIAN

Uh, that's me.

128 STEWIE

(UNDER BREATH) You're gross.

Brian turns to a pretty WOMAN at a nearby table with open textbooks in front of her.

*

*
*

131 BRIAN

*

You know, it's funny, I-I've gotten an awful lot of writing done (REMOVES GLASSES AND USES THEM TO POINT) at that very table.

132 WOMAN

You're a writer?

133 STEWIE (O.S.)

(GROANS)

134 BRIAN

I-I like to consider myself an observer. You have nice breasts, for instance.

She laughs.

135 WOMAN

You want to join me? Guy with glasses can't be all bad.

Brian takes a seat.

136 BRIAN

Thanks. (THEN) Boy, it's loud in here, huh? (RE: CUP) When they said "Professor Griffin", I-I barely heard them.

ANGLE ON Stewie, who looks annoyed.

137 STEWIE

That's it. I'm putting an end to this. I'm gonna destroy those glasses if it's the last thing I do.

FAMILY GUY "Peternormal Activity" ANIMATIC DRAFT (SALMON) 07/11/14 20A.

ANGLE BACK ON Brian and the woman. Brian twirls his glasses in his hand.

138 BRIAN

You should really check out the
Thanksgiving jazz CD they sell here.

EXT./ESTAB. QUAHOG ASYLUM - LATER

INT. ASYLUM BASEMENT - SAME

This is the dark, creepy basement of the asylum. **ANGLE ON** a vent grate which **pops** open in a hallway. The guys climb out. Joe comes out **dragging** his wheelchair, then hops in it.

139 QUAGMIRE

Where the hell are we?

Suddenly, we hear O.S. **footsteps**.

144 PETER

(ALARMED) I heard something! Is-- is
someone else here?!

145 CLEVELAND

Oh my god, it's Hook-hand! He's
coming for us!

Joe frantically pulls out his cellphone.

146 JOE

Dammit, why can't I get any reception?

*

*

147 QUAGMIRE

Because we're in a basement in the middle of nowhere. Besides, if cellphones worked, every movie would be two minutes long. Like "An Affair to Remember".

EXT. NEW YORK STREET - DAY (CUTAWAY)

DEBORAH KERR runs across the street and gets **hit** by a car. She **falls** in a heap to the ground, then pulls out a phone.

148 DEBORAH KERR

Darling, I was running to the Empire State Building to see you, but I got hit by a car.

INTERCUT WITH:

INT. EMPIRE STATE BUILDING - SAME (CUTAWAY, CONT'D)

CARY GRANT stands on top of the building on his cellphone.

149 CARY GRANT

No wonder you were late. I'll be right down. Are you okay?

150 DEBORAH KERR

I think I may be paralyzed.

151 CARY GRANT

I'm sorry, there's nobody here by that name.

Cary Grant hangs up and throws his cellphone over the side of the building. **Music swells** and a **TITLE CARD** comes up: "THE END, A CINEMASCOPE PICTURE".

EXT./ESTAB. SPA - NIGHT

INT. SPA LOCKER ROOM - SAME

Stewie and Brian stand in front of open lockers, wearing towels. Brian wears his glasses.

152 BRIAN

Wow, Stewie, thanks for taking me to the spa.

153 STEWIE

Hey, you deserve it, buddy. So just relax, take your glasses off, take a nice, dry sauna -- no glasses in the sauna -- just leave those puppies in the locker. They'll be safe out here.

154 BRIAN

Sounds good.

Brian takes off his glasses, puts them in a locker, and closes it. Stewie makes eye contact and nods at someone O.S. **ANGLE ON** Chris, lurking nearby, holding a bolt cutter. He returns Stewie's nod.

INT. SAUNA - LATER

Brian and Stewie, still in towels, sit in the sauna. BRUCE, also in a towel, sits nearby.

155 BRUCE

Hey, y'all mind if I spits on the rocks? Make it a little steamy in here for my spread-legged stretchin's?

156 STEWIE

Um, okay.

157 BRUCE

(SPITTING ON ROCKS) Pa-too! Pa-too!

158 STEWIE

(TO HIMSELF) C'mon, Chris. Don't let me down.

159 CHRIS (O.S.)

Don't worry, Stewie.

WIDEN TO REVEAL Chris is also sitting in the sauna in a towel.

160 STEWIE

Chris! What're you doin' in here?

161 CHRIS

I did it! I locked us in the sauna!

162 STEWIE

You what?!

163 CHRIS

Yep, it's all set. It's turned up high, and nobody is coming for the whole weekend.

EXT./ESTAB. SPA - LATER

EXT. SAUNA - SAME

ANGLE ON the outside of the sauna door. We hear two loud **thumps** against the door from the inside, followed by a third **thump**, which causes the door to **open**, revealing Chris, having just thrown his body against it. Chris, Stewie, Brian, and Bruce all exit, **gasping** and looking much thinner and shriveled. **WIDEN TO INCLUDE** MAYOR WEST, wearing a towel around his waist.

164 MAYOR WEST

Boy, you guys sure look steamed!

Everyone looks to camera with a corny smile. A **LIVE-ACTION PHOTO** of a child's school picture is superimposed, as we hear:

165 ANNOUNCER (V.O.)

This "Family Guy" joke was written by Jimmy Sullivan, age nine, of Decatur, Georgia! Thanks, Jimmy! And we'll pass along your gross request to Mila Kunis!

EXT./ESTAB. QUAHOG ASYLUM - NIGHT

INT. ASYLUM BASEMENT - SAME

The guys continue to look frantically for an exit. We hear the O.S. **footsteps** growing louder.

166 CLEVELAND

Those footsteps are getting closer!

167 QUAGMIRE

Those aren't footsteps. It's an old building. Just relax. Besides, I can see an exit door right there.

168 CLEVELAND

Where?

169 QUAGMIRE

Right there. Behind that guy with the hook-- (JERRY LEWIS "SCARED" SOUND)

A **burst of lightning** lights up the hallway and they all see the large shadowy figure of HOOK-HAND.

170 PETER/QUAGMIRE/JOE/CLEVELAND

AAAAAAAAAAAA!

171 PETER

Everybody run!

The guys turn and run away, finally reaching the end of the hall and **bursting** through a door. They're now outside.

EXT. QUAHOG ASYLUM - CONTINUOUS

The guys stumble out of the asylum into the rainy night and run toward the car. Joe trails behind the other three.

172 CLEVELAND

We'll never outrun Hook-hand!

173 PETER

We don't have to outrun Hook-hand, we just have to outrun Joe!

Peter, Quagmire, and Cleveland reach Peter's car.

174 PETER (CONT'D)

Crap. Joe's got the keys.

175 QUAGMIRE

Why does he always hold the keys?

176 PETER

Because he knows we always leave him behind.

They run back towards Joe to help him just as Hook-hand **bursts** out of the darkness. The guys all **scream**.

177 PETER (CONT'D)

Wait a minute-- there's four of us,
and one of him.

178 QUAGMIRE

Yeah, let's get him!

Quagmire **tackles** Hook-hand. The others jump on him and begin **beating** him mercilessly.

179 PETER/QUAGMIRE/JOE/CLEVELAND

Son of a bitch! / Take that! / Die,

Hook-hand! / You won't kill us!

Finally, they stop and we get a good look at Hook-hand, an elderly man wearing a red Army beret with medals on it. He's also wearing a janitorial-type outfit with a patch that reads "Quahog Asylum: Albert". He's badly hurt.

180 PETER

Um, Hook-hand's name is Albert, and
he's dressed like a janitor.

181 ALBERT

(BREATHING WITH DIFFICULTY) I've
been... trying to help you... I'm the
caretaker here.

182 PETER

Wait, you work here? But you have a
hook-hand.

183 ALBERT

I was a soldier. I lost my hand
saving six men in Korea.

184 QUAGMIRE

Oh god, he's a war hero.

Albert **groans** and falls back, dead.

186 PETER

He's dead.

187 CLEVELAND

What have we done?!

188 JOE

(GRAVELY) We killed an innocent man.

They stand in silence for a beat. Quagmire then takes an
earbud out of his ear.

189 QUAGMIRE

Uh, confession. I was listening to
Metallica while we killed that guy,
and it was kinda awesome.

END OF ACT TWO

ACT THREE

EXT. QUAHOG ASYLUM - NIGHT

It's still raining as the guys kneel over Albert's dead body.

190 JOE

Oh my god, we killed an innocent man.

193 QUAGMIRE

We-we've got to report this! We gotta
turn ourselves in!

194 JOE

No way. If we do that, we'll all go
to jail. And I'm a cop. Do you know
what they do to cops in jail?

INT. JAIL CAFETERIA - DAY (FLASHFORWARD)

Joe, in a prison jumpsuit, sits next to another INMATE.

195 INMATE

Hey, man? When you were a cop, did
they-- did they let you use the siren?

196 JOE

(OVER IT) Yeah, it's part of the job.

197 INMATE

That's so cool! Hey, hey, when you were a cop, when you were going to a crime scene, did you go "chung chung" like "Law & Order"?

198 JOE

No. That would be very unprofessional.

199 INMATE

Alright, alright. Oh, hey, check it out, man, when you were a cop, did you ever, you know, use your handcuffs when you were getting kinky with your girl?

200 JOE

No, it's city property, so you're not really supposed to take those home.

201 INMATE

Oh, for sure, for sure. Oh, hey, by the way, a bunch of us are gonna kill you in the shower later.

EXT. QUAHOG ASYLUM - A WHILE LATER

The guys, now sweaty and exhausted, have dug a hole behind the asylum. Albert's body lies nearby. Quagmire has a reverential look.

202 QUAGMIRE

Guys, before we lay this former military hero to rest, does anybody wanna say something?

203 PETER

I do. I didn't know Albert very well,
but I know he masturbated with his
left hand. (TO ALBERT) Good night,
sweet prince.

204 CLEVELAND

(BEAT, THEN REALIZING) Ohh, because of
the hook.

205 PETER

Okay, so we're all on the same page,
right? We bury the body, we never
speak of this again.

206 JOE/QUAGMIRE/CLEVELAND

Deal. / Got it. / Yup.

*

They **toss** the body in.

207 PETER

Wow, that was exhausting.

208 QUAGMIRE

(LOOKING O.S.) Wait a minute-- is-- is
that-- is that his car?

WIDEN TO INCLUDE a car parked nearby. The guys look at one
another for a beat, then we **CUT TO:**

EXT. QUAHOG ASYLUM - LATER

The guys have now dug an enormous hole. They push the car
into it and begin to cover it with dirt. Just then, the **car**
alarm goes off.

209 PETER

Aw, crap, it's still alive!

The guys all **beat** the car with their shovels.

INT. GRIFFINS' CAR - LATER

Peter drives, gripping the wheel as rain **beats** down on the windshield. They all ride silently for a long beat, then:

210 PETER

It does not feel like a Wednesday.

EXT./ESTAB. GRIFFINS' HOUSE - NIGHT

The storm rages on: **rain, thunder, and lightning.**

INT. PETER AND LOIS' BEDROOM - SAME

Lois is asleep. Peter lies next to her with his eyes wide open, the covers pulled up to his face. He hears a **creaking** noise. He sits up.

211 PETER

Wha-- What was that? Who's there?

Lois continues sleeping. A beat. Peter hears another **noise** and spins toward it.

212 PETER (CONT'D)

Lois... if you kill a guy does he come back and haunt you?

213 LOIS

Of course, Peter. Now calm down and go back to sleep.

Peter lies back down and pulls the covers up to his face again. His eyes dart side to side.

*

219 PETER

*

(TO SELF) Calm down, Peter, calm down.
Who knows, maybe he deserved it. Lot
of guys with hook-hands are evil.

EXT. DECK OF THE JOLLY ROGER - DAY (CUTAWAY)

CAPTAIN HOOK stands with his CREW.

220 CAPTAIN HOOK

Peter Pan has eluded us again! But
never fear, we shall find him!

One of the pirates raises his hand.

221 PIRATE #1

Captain, why are we spending so much
time pursuing a boy in green tights?

222 PIRATE #2

Yeah, what happens when we catch him?

223 CAPTAIN HOOK

Well, I change this hook to something
else, and you guys get the night off.

EXT./ESTAB. GRIFFINS' HOUSE - MORNING

INT. GRIFFINS' KITCHEN - SAME

Lois cleans dishes as Peter enters, looking very haggard.

224 LOIS

Peter, I'm glad you're up, I need to
talk to you about something. I know
what you did last night.

Peter freezes.

225 PETER

You do?

226 LOIS

How could you do something so heinous?

Lois sits at the table, her back to Peter. Peter slowly
removes a knife from the butcher block.

227 LOIS (CONT'D)

Last night, you left your dirty dishes
in the sink. It's disgusting.

Peter puts the knife back in.

228 LOIS (CONT'D)

So I did half, and I left the other
half for you.

Peter slowly removes the knife from the butcher block again.

229 LOIS (CONT'D)

Ah, forget it. You'll just do it
wrong. I'll wash 'em myself.

Peter puts the knife back in.

230 LOIS (CONT'D)

Why don't you just go in the other room and relax? I'll call you when breakfast is ready.

231 PETER

Okay.

Peter walks to the living room.

INT. GRIFFINS' LIVING ROOM - CONTINUOUS

Peter enters.

232 LOIS (O.S.)

(CALLING OUT) Oh my god, Peter, come look at the newspaper! "Janitor dead"!

INT. GRIFFINS' KITCHEN - CONTINUOUS

Peter runs in, freaked.

233 PETER

What?! No!

234 LOIS

Right here, my college roommate, Jan Itter, she passed away yesterday.

*

235 PETER

Are-- are we really doin' this?

'Cause I didn't get, like, any sleep last night.

236 LOIS

What are you freaking out about? You didn't even know her.

237 PETER

(COVERING) Yeah, yeah, yeah, y-you're
right, you're right.

Peter walks to the living room.

INT. GRIFFINS' LIVING ROOM - CONTINUOUS

Peter enters the living room, then:

238 LOIS (O.S.)

(CALLING OUT) You and the guys killed
and buried a man?!

INT. GRIFFINS' KITCHEN - CONTINUOUS

Peter runs in.

239 PETER

I knew you'd find out!

240 LOIS

(SORTING MAIL) Find out what? I just
got David Sedaris' new book, "You and
the Guys Killed and Buried a Man".

241 PETER

Okay, I am really on edge and this
thing we're doin', I'm not happy about
it, and that's a very odd title for a
humorist's book.

242 LOIS

Peter, you're acting very weird. Just
go in the other room.

243 PETER

I don't wanna go in the other room, I
wanna stay here and see what you're
seein' because you're sayin' things
that I think are somethin' totally
different than what they are.

244 LOIS

Peter, you're gonna have a heart
attack. I won't say anything, I'll
let you relax.

245 PETER

You promise?

246 LOIS

I'll be totally silent, I promise.

Peter slowly exits to the living room.

INT. GRIFFINS' LIVING ROOM - CONTINUOUS

Peter enters.

247 LOIS (O.S.)

(CALLING OUT) "They found a body of a
war hero down by the old asylum!"

INT. GRIFFINS' KITCHEN - CONTINUOUS

Peter runs in.

248 PETER

Okay, that has to be something.

249a LOIS

Oh, sorry, Peter, I'm just singing
along with this old John Cougar
Mellencamp song.

*

*

Lois turns up the radio.

250a JOHN COUGAR MELLENCAMP (V.O. - ON RADIO) *
(SINGING) THEY WENT UP THERE TO TRY
AND WRITE A MOVIE / PETER, QUAGMIRE,
CLEVELAND, AND JOE / AND THEY KILLED
THAT OLD WAR HERO JANITOR / JUST WHY,
WE'LL NEVER KNOW...

251 PETER
I don't remember this one. Guess it's
never been in a car commercial.

252a JOHN COUGAR MELLENCAMP (V.O. - ON RADIO) *
(SINGING) WELL, NOW, PETER YOU'RE
GONNA GET CAUGHT SOON / WHEN THEY FIND
HIS DEAD BODY UP THERE / IN A TRUCK *
THAT'S BUILT DODGE TOUGH!

253 PETER
Oh yeah, no, I know this one.

EXT./ESTAB. GRIFFINS' HOUSE - DAY

INT. GRIFFINS' LIVING ROOM - SAME

Brian sits on the couch, reading a book, and still wearing his black, horn-rimmed glasses. He holds the book in front of his face. Stewie enters, carrying a baseball bat, and casually **whistling**. Stewie approaches Brian and lines up a couple of swings towards an oblivious Brian's face, just short of the book. Beat, then:

254 STEWIE
Hey, Bri?

255 BRIAN
(LOWERING BOOK) Yeah?

Stewie **smashes** Brian in the face with the bat, destroying the glasses.

256 BRIAN (CONT'D)

(SCREAMS IN PAIN) Aaa! Dammit! Aaa!

There's glass in my eye! Son of a bitch!

Brian **writhes** on the floor in pain for a beat, then:

257 STEWIE

(CALMLY) Mom says dinner's at six.

She wanted me to tell people, I don't know why.

Stewie **tosses** the bat aside and exits.

EXT./ESTAB. THE DRUNKEN CLAM - EVENING

INT. THE DRUNKEN CLAM - SAME

Peter sits with the guys. They're all on edge.

258 PETER

Guys, I'm kind of freaking out about killin' that guy. Anybody else have a hard time sleeping?

259a JOE

No, but there's an old John Cougar Mellencamp song you're not gonna fucking believe.

260 QUAGMIRE

Wait, w-what's all this stuff about you guys killing someone?

261 PETER

Last night at the asylum. We killed that war hero.

*

*

262 QUAGMIRE

Whoa, whoa, what?! You-- you really killed someone? Holy moly, I don't think I wanna hear this.

263 CLEVELAND

Quagmire, you were there with us.

264 QUAGMIRE

You're so weird. Last night I was in St. Louis. I even have a picture.

ANGLE ON a badly Photoshopped **PICTURE** of Quagmire standing in front of the Gateway Arch holding a newspaper out to show the date.

265 QUAGMIRE (CONT'D)

(RE: PHOTO) See that? That's yesterday's date on that newspaper.

266 PETER

On the Quahog Informant? They sell the Quahog Informant in St. Louis?

267 QUAGMIRE

(STANDING) Uh, probably, but good luck with that whole "you three and not me killed a guy" thing.

Quagmire exits.

268 PETER

Dammit, that bastard is bailing on us. He's a worse accomplice than Johnny Wind Chimes.

INT. HOUSE - NIGHT (CUTAWAY)

A CAT BURGLAR with a flashlight creeps through a living room. From O.S., we hear the loud tinkling of metal wind chimes.

269 CAT BURGLAR

(TURNING BACK, HUSHED) Hey! Shh!

WIDEN TO INCLUDE JOHNNY WIND CHIMES, who has dozens of metal wind chimes attached to his body.

270 JOHNNY WIND CHIMES

(LOUD) Sorry! It's my chimes!

*

EXT. QUAHOG ASYLUM - NIGHT

*

Peter's car drives up.

INT. GRIFFINS' CAR - SAME

CLOSE ON a plastic bag containing a hammer. On the hammer's handle, it reads, "G. Quagmire". WIDEN TO REVEAL Peter as he parks the car. He grabs the plastic bag with the hammer, and a shovel, and exits the car.

271a PETER

*

I hate to frame you like this,

*

Quagmire, but I gotta! I can't go to

*

jail! They'll razz me good on account

*

of my belly!

*

He runs to the back of the building, only to find Cleveland, already digging up the grave.

287 PETER (CONT'D)

Cleveland? What are you doing here?

288 JOE (O.S.)

What are you both doing here?

They turn to see Joe is there as well, holding a shovel.

289 PETER/CLEVELAND

Joe? / What the hell?

290 QUAGMIRE (O.S.)

You backstabbers.

ANGLE TO REVEAL Quagmire is also there, holding a shovel.

291 JOE

What the hell's going on?

292a PETER

I'll tell you what's going on.

Cleveland's tryin' to frame me. He's
got my miniature portraits of cool
guys.

*

*

293a JOE

Peter, those are baseball cards.

*

294 PETER

Whatever, he's using it to frame me
for murder!

295 CLEVELAND

Well, I'm not the only one! Joe's got
my Sports Illustrated football phone!

WIDEN TO REVEAL a football-shaped phone in Joe's lap.

296 JOE

He was using this as his main phone.

It's a mess over there.

297 QUAGMIRE

Look at all you pathetic people,
bringing stuff to frame each other.
You're supposed to be friends.

298 JOE

(TO QUAGMIRE) Hey, that's my shovel!

299 QUAGMIRE

Damn right! That's how smart I am, I
only had to bring one thing! This way
I can dig the hole and just throw this
in!

300 PETER

But once you throw it in there, how
you gonna get the dirt back on top?

Quagmire realizes he hadn't thought of this. A beat. He
then raises his shovel above his head to hit Peter.

301 QUAGMIRE

Give me your shovel!

Peter raises his shovel at Quagmire.

302 PETER

You're gonna have to kill me first!

303 JOE

Not with my shovel! That's brand new!

Joe raises his shovel to Quagmire. Cleveland raises his to
Joe.

304 CLEVELAND

Give back my rattle-y plastic phone!

The four now face one another in a Mexican standoff, wielding
shovels. Peter is about to swing, when:

*

305 PETER

(REALIZING) Wait, wait, wait, guys!

Guys!

306 QUAGMIRE

What?!

307 PETER

Don't you see? This! This is our
horror movie!

ANGLE ON Quagmire, who considers this.

*

CUT TO:

*

EXT. QUAHOG CINEMA - NIGHT

The marquee reads, "'Cereal Killer' Starring John Goodman".

INT. QUAHOG CINEMA - SAME

On the screen, we see:

EXT. QUAHOG ASYLUM - NIGHT (ON MOVIE SCREEN)

In LETTERBOX FORMAT, FOUR ACTORS are now playing Peter, Quagmire, Cleveland, and Joe. But instead of shovels, they all aim AK-47's at one another. JOHN GOODMAN plays Peter. He starts firing, causing the others to fire. They all fall to the ground, dead, except John Goodman, who is badly wounded.

308 JOHN GOODMAN

(GRAVE) It doesn't feel like a
Wednesday.

He dies, and the screen FADES TO BLACK.

EXT./ESTAB. QUAHOG CINEMA - NIGHT

Peter, Quagmire, Joe, and Cleveland step out of the theater, among other THEATERGOERS.

309 JOE

Boy, that sucked.

310 QUAGMIRE

Yeah, I guess writing a movie isn't as
easy as Joseph Gordon-Levitt makes it
look.

311 PETER

Hey, at least we gave it a shot. I
just feel bad we killed an innocent
man.

Cleveland notices something O.S.

312 CLEVELAND

Well, don't feel too bad. Look at that!

Cleveland points to a nearby newspaper vending machine. The newspaper inside shows a **PHOTO** of Albert, with the headline, "LOCAL KKK LEADER MISSING". The subheadline reads, "ALSO STOLE WAR HERO MEDALS". *

313 JOE

Oh my god!

314 QUAGMIRE

Wow, that's a relief! We may have actually made this town a better place.

315 PETER

Yeah, what a monster. But at least now he's gone forever.

CUT TO:

EXT. QUAHOG ASYLUM - NIGHT

We **ANGLE ON** the ground. Suddenly, Albert's hook-hand **shoots** out of the ground with a **dramatic music sting**. After a beat, next to him, a car door "**reaches**" out of the ground with a **dramatic music sting**.

END OF SHOW